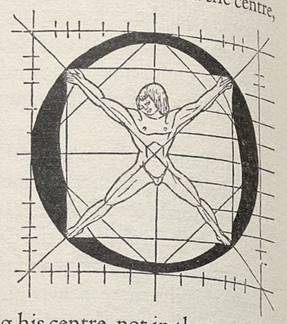
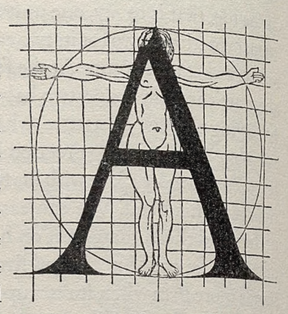
THE man in this figure, with feet and hands extended to equal distances, & the O, meet in the square, in the circle, and in the centre, which betokens the perfection of the human body & the said O, since the circle is the most perfect of all figures & the most comprehensive. The rectangular figure is the most stable and solid, especially when it is a cube, that is to say, having six faces, like dice.

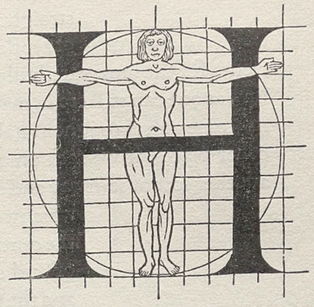


I Must not omit to show, by a figure adapted to our said Attic letters, how the man with arms extended & standing erect on his feet, and having his centre, not in the navel, like the last one drawn within the O, but in the groin, is a very clear demonstration of the way to know the precise spot to make the cross-stroke & the joint (*briseure*) in the letters which require them—namely, A, B, E, F, H, K, P, R, X, Y. For brevity's sake, I do not give a figure or example of all of them, one after the other, but of three only—A, H, and K.

THE lower edge of the transverse stroke of the letter A here drawn is properly placed below the central horizontal line of its square, & below the groin of the man drawn therein. All other letters which have a cross-stroke or a joint have it above the said horizontal line. But this letter A, because it is closed above & shaped like a pyramid, requires its said transverse stroke to be lower than the central line. Thus this cross-stroke covers the man's organ of generation, to signify that Modesty and Chastity are required, before all else, in those who seek acquaintance with well-shaped letters, of which A is the gateway and the first of all in alphabetical order.

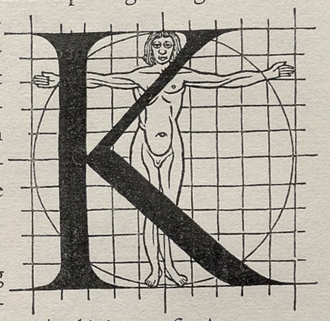


THE aspirate [H], then, has its cross-stroke on the central line, just over the groin of the human body, to show us that our said Attic letters need to be so logically made that they may be conscious in themselves, instinctively, of all due proportion and of the art of architecture, which requires that the body of a palace or a house shall be higher from its foundation to its roof than is the roof itself, which represents the head of the whole house. If the roof of a house is too much higher than the body, the thing is misshapen, unless in the case of markets and barns, the roof of which begins, for the most part, near the ground, to avoid the violence of high winds & earthquakes. So, too, our letters do not choose to fear the wind of envious backbiters, desiring to be built stoutly, & to be broken,* as I have said, above their central horizontal line, save only the A, which has its cross-stroke just beneath that line.



* '*Brisées*,' *that is, to have the* '*briseure*.'

ONE can see in the letter here drawn how the joint of the letter K is at the point of contact with the line passing through the centre of the human body with its feet together, which centre, as I have constantly said, is at the groin. The joint of the other letters, which for the moment I omit to draw, relegating them to their alphabetical order, will always be found to be placed upon the said central horizontal line.



I Said but now, when I was treating of the aspirate, that our Attic letters should have a savour of architecture. And it is true; for A represents the gable end of a house, inasmuch as it is shaped like a gable. The aspirate H represents the body of the house, for the part below the cross-stroke, which I have called the central horizontal line, is placed there to form lower halls and chambers; and the part above the said line is to form in like manner upper halls, or large and middle-sized rooms. The K, because of its joint, signifies stairs to ascend in a straight line to the

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